

Madrigals by the rule of the great Menzies.
 Foremost among these I think was that interesting Musical character
Orazio Vecchi, who was born (probably) at Modena in 1551.
 He was pupil to a monk, Salvatore Esenga, who himself composed
 Madrigals, & first published Vecchi's first printed performance in that
 line ~~he~~ with several of his own in 1566. Vecchi was made
 'Chapel master' ^{of the Cathedral} at Modena in 1596, & in 1598 (Chapel master
 to the ^{dual} Court of Modena. He died in 1605. He composed
 Church music, Music for Court festivals and Madrigals. In
 connection with the latter must be mentioned his curious experiment
 in the shape of a "Commedia harmonica", which is sometimes described as an Opera.
~~This is the famous Anfipamasso, in which the music is not given to instruments but~~
~~almost entirely of Madrigal movements - In the printed copy at the~~
 British Museum, the various scenes of the play are shown in
 very tolerable but rough woodcuts; the actors apparently played their
 parts with dumb shows - at all events not with individual
 dialogue - But the dialogue was sung by a Choir either behind
 the scenes or at the sides in regular Madrigals. This work was
 published in 1594, & may have had some share in introducing
 those so-called dramatic effects into the form of the Madrigal
 which were one of the among the sources of its decadence.
 Many of his own Madrigals are fine in this respect, &
 very beautiful specimens of their kind - occasionally notable

to exceed very often moderation in their introduction
of such effects. Theoretically one part or voice was
looked upon as more important than others; & that
part was called the model part - & consisted
most commonly, as in the early chansons, of the
Tenn voice. It was considered a more serious
matter to tamper with the ^{as if it were a part form} part, & the others which
were presumed to be added were ~~for~~ more free.

Now the feeling of the ancient modes had a great
deal to do with that tranquillity, simplicity which is
the characteristic of the Madrigals. They were as nearly
as possible in one key - & came to be very nearly
played entirely on white keys on the pianoforte.
You must not be confused by the signatures - for
they are only a snaffle - mode to be transposed for
the convenience of the voices.

If they wanted for instance to transpose a Madrigal
Dorian mode up a tone they would have to add 2 sharps,
if down 2 flats. If they wanted to transpose
a piece in the Aeolian mode up a third they
would add 3 flats. If they wanted to transpose a thing
in Mixolydian mode up a tone they would have to
add two sharps. In applying the accidentals to lower
was similar. In the ~~first~~ progress of the history of the 16th
century the awkwardness of the old modes was by such means
softened off, till at the end of it we are hardly conscious that
there was a minor scale

Core
1560
+ 1609



Monteverdi

b. Cremona
1568

His first
publication was
a book of
Canzonette 1584
Arianna

1607-1608

for very striking success of chords, corresponding in our style
of music to very effective modulations.

Another distinguished representative of the transition time is
Giovanni Croce. He was born in 1560, & was a pupil of
Barlino's, who was in his turn a pupil of Willcocks. To

with him the traditions were excellent. He was attached to
St Mark like his musical ancestors. ^{He began by being in the Choir & was} appointed Maestro
there in 1603 - & died in 1609. He wrote a good deal of
Church Music, & a few Madrigals; among the latter are some

fine examples, mostly very force in style & expressive.
The list of Italian Madrigal composers of the Maturine period would
not be complete without the mention of Felice Anerio, one of the representatives
of the Roman school. He was born 1560, & succeeded Palestrina
on the death of the latter in 1594 as composer to the Papal Chapel.

The first great representative of the great change in the Madrigal
School was Monteverdi. He was the first composer of marked
genius who belonged to the new Harmonic school - And was
gifted most especially with strong dramatic feeling. It is
his strength of the dramatic instinct in him which gives him
such a very prominent place in the history of Music; &
many were the great strokes he made for ~~drama~~ the cause
of the Musical drama. But he was a very different man

Monteverde



But it was not till the early years of the next century
that man began to realize clearly the difference between
the major & minor modes of modern life & the old
church scales, & to develop the new features of keys.
But the modelation from key & key, & new treatment of
dissonance - taking them as some did without preparation,
& just license of the use of accidentals came in
the delicate organization of the Madrigal described.
It was not made to stand such a racket, &
even had not the powerful canon been present to
hold one end to the other; the change of view from Contrapuntal
Chromatic well necessarily have altered its beyond
recognition. In that change betwixt the
transition from the pure vocal & the instrumental
forms of art.

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from most of his fellow composers & enthusiasts of the New School
& not like them almost incapable of writing effectively for voices
& combination. He was no inconsiderable master of choral writing
of a contrapuntal kind. Before he took in hand the
cause of Opera he wrote considerable quantities of Madrigals &
Canzonets; & among them some very fine examples. Among them
are some extraordinary experiments in chord progression, &
~~very striking~~ harsh & powerful discords - which though
effective in themselves seem to be alien to the ^{flavour & self contained} ~~the~~ ^{genius} of the
Madrigal. Among other things he endeavoured to introduce into
Madrigals - distinctly dramatic effects - In the one known
English one 'Thine am I dearest' - He represents the voice
of the beloved lady calling as it were from some unseen
place by herself; & answered by the agitated lover in
other voices. Such devices are purely out of the range of
the Madrigal art, & though - fair to Music in other departments
betoken ~~the~~ the collapse of its purity & ^{individuality} ~~idiosyncrasy~~.
After Monteverde's time in Italy composers' minds were too
much occupied with the interesting growth of the forms of Oratorio
and Opera to give much attention to Madrigals & such
pure forms of Choral art; & though many distinguished composers

Just as the whole, like a sun A. Sciallotti composed some:
but they cannot be put on the same footing as the works of
the ~~first~~ mature period of the Medici. - there were in
Medici's call for my little notice.

Take the Balleto first

Even as late as Fustoldi
published with direction
Balleto del ~~Spazio~~ Cantare
e Gallone 1595

Villanelles

Fustoldi -

Canzones -

Among the Composers who made a mark with
Canzones was Giovanni Ferretti - who was born
in Venice about 1540.



indicates its maturity as he was the greatest master of the cho-
 ral kind of art who ever lived. His treatment of the
 subject is of the noblest kind, & in the purest form of art;
 but not so sweet or so humanly attractive as some men of
 general lesser calibre. The Italians who took to writing madrigals
 in the latter half of the 16th century were numerous, & the delightful
 & lovely specimens they produced are equally so. We can do no
 more than note the names of some of those who fell short of
 the highest mark. Among the best of the Roman School to
 which Palestrina belonged was Filippo Anasco - born as late as 1560.
 who was Maestro at the 'English College' for a time, & succeeded
 Palestrina as Composer to the Papal Chapel in 1594. Some of his Madrigals published 1595
Composo or Comosi (Gordano) was also born about the middle of the
 century at Corripio. His you know by the pretty madrigal "When
 all alone 'my pretty love". But the composer who
 combined sweetness & high artistic qualities in the highest degree was
Luca Marenzio - whom they called "the sweetest voice of all Italy"
 "Il più dolce cigno di Italia". ~~He~~ He devoted himself
 especially to the cultivation of these secular forms of art, &
 represents its highest maturity in Italy. His origin is a
 little obscure. He is said to have been born in an insignificant
 place called Cocconja between Brescia & Bergamo - probably about 1560.

Marengo

According to Henry Peacham (1622 - the complest gentleman) "Of stature and complexion he was a little & black man". He was Organist of the Popes Chapel a good while - But he fell into disfavor for making love to some kitchenmaid of the Popes, & he continued the service of the Queen of Poland. He died - comparatively early - in 1599. So that he just missed the beginning of the modern 'harmonic' movement. ~~He was~~ His reputation came to England, & he was in correspondence with our John Dowland. The sweetest of our singers is the same line. According to Burney (who also takes the view that the form of the Madrigal was brought to its highest perfection by his genius) his works had great influence upon the development of the Madrigal art in this country. Several of his Madrigals were published in an English collection called Musica Transalpina in 1588 & have held the place of honour with us ever since. In him we may trace all the most conspicuous virtues of the Madrigal school. In the first place what he writes is always worthy of the dignity of the human voice. He writes free & flowing parts, each melodious of itself, & each fitted to the expression of the ~~more~~ words at the moment. He obtains the effect of form by the way he distributes slow passages of which there are beautiful effects of flowing sound, and passages of quick notes in which there is a good deal of accent and vivacity - And finally his tonality is the modern sense

Marenzio

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is nearly always pure. That is to say his succession of chords are
linked together without crudeness; & though still keeping the true
character of the contrapuntal music of such as ~~it~~ was always
written in the old modes, does not violate the relations of
chords which in later days perceive to be logical, though
our knowledge of the ^{modern} scales. Marcuzio is as it were
just poised on the edge when he gets the advantage of
two systems. Behind him was all the development of the
contrapuntal period, during which the old modes had been
gradually modified from time to time, ^{by} ~~the~~ ^{constant} ~~habit~~
^{introduction} of accidentals, ^{they had become} ~~had made~~ ^{quite tractable to}
perfect distribution of harmony. Before him lay the new
development of harmonic principles which substituted ~~the~~ ^{combined} ~~succession~~ ^{melodious} voice parts
of chords as chords for the flowing of
Marcuzio himself just escaped the anxious temptation. As I
have told you after the crucial year, the ~~moment~~ ^{year} of crisis which brought
new minds finally to the recognition of harmonies as things with
a law of their own was 1600; so as ~~being~~ Marcuzio died in 1599
he just comes up to the very moment of the change & depart.
You must not take me to mean that men had not known

approach of the mature period of the Madrigal I must
say something about the manner in which the ancient
ecclesiastical modes affected their style - a matter
which seems dry but is of the supremest importance.

~~When we were discussing the~~
The writers of artistic music before the year 1600, had no
conception of the our modern major & minor scales. Such things
had as yet no existence. Their system was confined to
the various ecclesiastical modes - which were scales like
our major & minor, but more various in their characters
and ^{was} confined ~~for~~ in the first instance for ~~the~~ effects of melody,
& not for the harmony at all. As I told you at the beginning of
the course the early experiments in choral music in parts were made by adding
voices to a given melody - The melody was always in some ^{one} of the old modes,
& confined in accordance with the regulations of the modal system. You still
carry on some of these regulations in your Counterpoint book. In this ~~and~~ secular
music & choral music was alike confined in the manner you enter your exercises
for D. Bridge by adding parts to a given Cantata form - & composers felt themselves
bound by much the same sort of restrictions - Such as that they took no
discord not even the minor 7th of the Dominant without preparation; &
they avoided a tritone most sedulously. They could neither tolerate it in
melody nor in harmony, nor in successive chords - & this strange feeling about
the tritone was the immediate cause of their first attempts at
mimicking the modes by accidentals. At first they recognized no
accidentals at all - neither sharps nor flats. But under these circumstances

the effect of beautiful choral till 1600. The course of the two centuries was the proper ^{target} ~~that~~, that very appreciation of the genius of the greatest masters such as Lasso, Palestrina & Co. was due to their recognition of the value of the form of such choral. But that was a different thing to realizing a systematic distribution of them as an element of effect. There is always a great difference between feeling ^{instinctively} & realizing intellectually. Marcuzzi

does not degrade the human voice by making it merely supply parts of the chords - He does not make it an instrument of an unworthy purpose, but obtains his choral effects by combining parts which every one who sings them feels to be just as independent and individual as their own speech is. As fit for the human voice to utter as the poem to which they are set. After Marcuzzi the Madrigal art begins to totter. As soon as that Rulica of a 1600 is parcel composed an always in danger of writing chords instead of voice part. They are always in danger of gabbling a lot of words for single note instead of singing a sentence with proper & appropriate variety of intonation. But there were a good many

great Madrigal writers all the same, & some whose works are fit to be quoted as examples of the maturity ~~period~~ of

they found themselves constantly hampered in their progress
of chords by the inevitable appearance of the bogg of a ~~tonal~~
Finally they accommodated matters by allowing b^b &
be taken instead of B^b , when a britten call ~~not~~ ~~therein~~
is avoided. & B^b ~~remained~~ then only representative
of flattened notes for a long while. They found themselves
in a similar difficulty owing to the absence of a leading
note in so many of the modes, & finally they gave
way to the promptings of their instincts & allowed a
sharp $\sharp$ to be added at the close. This gave them

$C^{\sharp}$ in the Dorian mode, $G^{\sharp}$ in the Phrygian &
 $F^{\sharp}$ in the Phrygian.

Then they had four black
notes added to their system of naturals. But all
introduced with special objects. In course of
time it appears to me that they got so accustomed
to these accidentals that they began to use them for
other purposes than they were originally intended for.

In Church music no doubt they were very strict, & no
licence or liberty was in the nature of unorthodox accidentals
was allowed. But in Secular music there was really
nothing but the individual conscience of the composer to prevent
them experimenting to any extent & they did use these
few accidentals to obtain effects to suit the words, which
were not obtainable within the limits of the pure unadulterated
modes. Still the Madrigal was looked upon as too important
and serious a form of art & play tricks in, & it was not
till after the beginning of the 17th Century that they presumed

Veeche

Amf. p. 1000

